

## Summary

### **ANDRZEJ JAROSZ / “Van Gogh: Couleurs du Nord, couleurs du Sud”. Fondation Vincent van Gogh Arles (7 April – 31 August 2014)**

The exhibition “Van Gogh: Colours of the North, Colours of the South” was presented at Fondation Vincent van Gogh in Arles as a part of this year project “Van Gogh Live!”. The Foundation, with its origins going back to 1983 (when Association for the Creation of the Fondation Van Gogh was established), specified its programme in 2010, and since April 2014 it has been operating in the present location, Hôtel Léautaud de Donines. The aim of the institution is preservation of memory about Vincent van Gogh, who spent the period from 1888 to 1889 in Arles. The monographic and subject exhibitions are accompanied by expositions of contemporary art which refers to the Dutch painter’s legacy and accentuate the Provençal context. Along with the discussed exhibition one could see shows of the following artists: Bertrand Lavier, Raphael Hefti, Gary Hume, Bethan Huws, Guillaume Bruère, Fritz Hauser, Thomas Hirschhorn, Camille Hernot and Elizabeth Peyton (curator Bice Curiger).

The main exhibition was focused on colour issues in Van Gogh’s works, which changed under the influence of painterly tradition, teachers and masters, Impressionism, Japanese art and the light of Provence. The curator, Sjaar van Heutgen, combined biographical, educational and artistic elements. The collaboration with European museums (Kröller-Müller Museum Otterlo, Kunsthaus Zürich, De Triton Collectie Rotterdam, Mesdag Collectie La Haye and Van Gogh Museum Amsterdam) allowed the organisers to collect nine paintings by Van Gogh and his contemporaries (Camille Corot, Gustave Courbet, Anton Mauve, Adolph Monticelli, Camille Pissarro, Claude Monet, Émile Bernard, Paul Gauguin, Utagawa Hiroshige, Utagawa Kunisada II and Utagawa Kuniyoshi, among others). The presentation comprised three chronological parts: 1. The first years of the painter’s work in Holland and Belgium; 2. Parisian period since 1886; 3. Van Gogh’s activity in Arles. Within these fields the Dutchman’s paintings were communicated with the works of the aforementioned artists.

The excellent set of Van Gogh’s canvases – *Head of a Peasant with a Pipe* (1885), *The old Cemetery Tower at Nuenen* (1885), *Street Scene in Montmartre: Le Moulin à Poivre* (1887), *Still Life with Wild Flowers and Carnations* (1887), *View of Saintes-Maries* (1888), *Three White Cottages in Saintes-Maries* (1888), *The Zouave* (1888), *Self-Portrait with Pipe and Straw Hat* (1888) and *The Yellow House* (1888) – pinpointed many years of his stylistic evolution, changes in colours of his palette, and the artist’s theoretical interests (by reference to Charles Blanc’s treatise).